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BALZAC ON MUSIC AND MUSICIANS.

By FR. NIECKS.

(Concluded from p. 28.)

ALTHOUGH it would be possible to extract many interesting remarks and disquisitions on music and musicians from Balzac's works besides those already quoted, and those from "Gambara" and "Massimilla Doni" I am going to quote, our author differs nevertheless from that numerous class of novelists who, in and out of season, make allusions to and enlarge on this subject, for no other reason than because they think it taking with the majority of their readers. Indeed, there are more than a few among Balzac's works where neither music nor musicians are as much as mentioned. That it was real interest in the subject itself which induced Balzac to occupy himself now and then in his writings with the musical art and its cultivators might be gathered from his letters, were not the internal evidence of what he wrote on the subject in his novels sufficient to prove the fact. In addition to the excerpts from his correspondence given in the first instalment of this study, I would in this connection quote a passage from a letter illustrative of his warmth of sympathy and power of observation in musical matters. The letter in question, addressed to his nieces, Mesdemoiselles Sophie and Valentine Surville, is dated November, 1848, Vierzschovnia. The Countess Georges mentioned in it was the daughter of Madame Hanska, the proprietress of Vierzschovnia, whom Balzac married in 1850:

"Now, my poor Sophie, you need not disturb yourself about the music to be played with the Countess Georges. She has a genius as well as a love for music; if she had not been an heiress, she would have been a great artiste. If she comes to Paris in eighteen months or two years, she will take lessons in thorough-bass and composition. It is all she needs as regards music.

"She has (without exaggeration) hands the size of a

child of eight years old. These minute, supple, white hands, three of which I could hold in mine, have an iron power of finger, in due proportion, like that of Liszt. The keys, not the fingers, bend; she can compass ten keys by the span and elasticity of her fingers. This phenomenon must be seen to be believed. Music, her mother, and her husband—these three words sum up her character."

The two works, "Gambara" and "Massimilla Doni," which have already been repeatedly mentioned, are, apart from their musical interest, of no great importance. The author classes them with what he calls *études philosophiques*. Although their philosophical value is very slight, if not wholly problematical, any value they possess must lie in their being studies in psychical pathology, for regarded simply as tales or literary compositions it is impossible to say much in their praise. I speak of their philosophical value as problematical, because they are creations of the imagination rather than observations of nature; at any rate, the data furnished by experience are in no proportion to their evolution by the intellect. Moreover, the atmosphere which pervades them is disgustingly immoral. Balzac, when accused of writing immoral books, used to say that he painted men, good and bad, as he saw them, and that his works must be judged in their totality, not singly and in detail. I have no doubt that the novelist was sincere in what he said. If he handled the unclean, he did not do so with a view to pecuniary profit or because he loved it for its own sake. Indeed, the sympathetically-written "Eugénie Grandet," one of the purest and most charming stories told in any language, testifies to the truth of my assumption. And there are other novels and parts of novels by Balzac which confirm this testimony. But for all that, his practice was not always what an artist's and a teacher's practice should be. An artist has first of all to be delicate in the choice of his subjects; and a teacher will often do

more good by ignoring than by laying bare the vileness of human nature.

The following letter, dated July, 1837, and addressed to M. Maurice Schlesinger, the Paris music publisher, and publisher of the *Revue et Gazette Musicale*, tells us something of the first destination and vicissitudes of "Gambara":

"MY DEAR MASTER SCHLESINGER,—It would have been of no consequence at all if a work of which I had the copy had been burned, and very important that those sixteen sheets should have been saved, as well as the other sheets, because we must now renounce 'Gambara,' of which we possess the head and the tail, but not the middle, and it is difficult to write again what has once been put on paper. I live in fear of these accidents, for this is the third time a manuscript has been lost for me, and I have never done them over again. On Saturday I shall be able to tell you how long it will take to repair this damage; but if it should turn out that fifteen or sixteen sheets have to be re-written, there would be at least a fortnight required, and I beg you to recollect that I had given in my copy. This is why I told you that it is always prudent to have MSS. copied, so that there might be a duplicate in case of accident.

"It is entirely impossible for me to write again what has once been written if it is lost; and yet I should like to save 'Gambara.' It is evident that if a printing-office is to be burned down my manuscript must be there."

A perhaps noteworthy fact is, that when Balzac wrote "Gambara"—which, by the way, reminds one of the style of the fantastic German writer, E. T. A. Hoffmann—there lived in Paris, Rue des Vieux-Augustins, No. 18, a music publisher of the name of Gambara. The fact seems to me noteworthy, because a striking name often originated in Balzac's mind a complete character.

Count Andrea Marcosini, an Italian of immense wealth and much gusto for art and literature, walking one day in Paris, was attracted by a good-looking but poorly-clad woman. He followed her to the Rue Froidmanteau, where she entered one of the dirtiest houses of this dirty street. The disgusting condition of the place put him to flight. Next day, however, he returned to make inquiries about her at a miserable Italian restaurant, which a Signor Giardini kept on the first storey of the house into which she disappeared. There he learned that this woman was Marianna, the wife of the composer Gambara, who lived in one of the upper storeys.

"The husband was born, I believe, at Cremona, and comes from Germany; he wished to introduce a new kind of music and new instruments among the Germans. Is this not pitiable?" said Giardini, shrugging his shoulders. "Il signor Gambara, who believes himself a great composer, does not appear to me strong in anything else. An honest man, however, full of sense and intelligence, sometimes very amiable, especially when he has drunk some glasses of wine—a rare case, seeing how very poor he is. He occupies himself night and day with composing imaginary operas and symphonies, instead of trying to gain his living honestly. His poor wife is reduced to work for all sorts of people, for the very scum of society. She loves her husband like a father, and tends him like a child."

It being New-year's Day, Giardini had invited Gambara and his wife to dinner. Thus the count found an excellent opportunity to make their acquaintance. Here are some of the guests who were in the habit of frequenting the Italian cook's ordinary:

"This one," said Giardini, "is a poor composer, who would like to pass from the ballad to the opera, and cannot. He complains of the directors, of the music-sellers, of everybody except himself, and certainly he has no more cruel enemy. You see what a florid complexion, what self-satisfaction, how little effort there is in his features, so well disposed towards the ballad. He who accompanies him, and who has the air of a seller of matches, is one of the greatest musical celebrities, Gigelmi, the greatest Italian conductor known; but he is deaf, and ends miserably his life, deprived of what embellished it."

Now let us listen a little to the conversation which went on after the company had sat down to dinner:

"However," said the composer of ballads, who had opened his mouth only to devour whatever presented itself, "I know men of talent who set a certain value on the judgments of the Parisians. I have some reputation in music," he added, with a modest air; "I owe it only to my little vaudeville tunes, and to the success which my quadrilles obtain in the salons; but I intend to have soon performed a mass composed for the anniversary of the death of Beethoven, and I believe I shall be better understood at Paris than anywhere else. Will you do me the honour, sir, of being present at it?" he said, addressing Andrea.

"Thanks," replied the Count. "I do not think I am endowed with the organs necessary for the appreciation of French melodies; but if you were dead, sir, and Beethoven had written the mass, I would not fail to go and hear it."

"Will you kindly inform me, sir," he said to the master of quadrilles, "how it is that the Napoleon of little melodies condescends to dethrone Palestrina, Pergolesi, and Mozart, poor people who will pack up at this overwhelming mass for the dead?"

"Sir," said the composer, "a musician is always embarrassed in answering where his answer demands the assistance of a hundred clever executants. Mozart, Haydn, and Beethoven, without an orchestra, are of little consequence" [*pen de chose*].

"Of little consequence?" replied the Count. "But all the world knows that the immortal author of *Don Giovanni* and of the *Requiem* is called Mozart, and I have the misfortune not to know the name of the fertile inventor of the quadrilles which are so much in vogue in the salons."

"Music exists independently of execution," said the conductor, who, notwithstanding his deafness, had caught some words of the discussion. "In opening the symphony in C minor of Beethoven, a musical person is soon transported into the world of fantasy on the golden wings of the theme in G natural, repeated in E by the horns.* He sees a whole nature, by turns illuminated by dazzling beams of light, darkened by clouds of melancholy, enlivened by divine melodies."

* This remark of Balzac's is a puzzler. There is no theme in such a key repeated by the horns in the whole C minor symphony. In the first movement the horns repeat in E flat major, and in an extended form, the principal motive in C minor; and in the last movement the horns take up a phrase in C major, previously given out by other instruments in the same key. Is he puzzling nature of the remark due to a mis-statement or to a misprint?

"Beethoven is surpassed by the new school," said the composer of ballads, disdainfully.

"He is not yet understood," said the Count; "how could he be surpassed?"

"Here Gambara drank a large glass of champagne [the Count was treating the company], accompanying his libation with an approving half-smile.

"Beethoven," replied the Count, "has extended the limits of instrumental music, and no one has followed him on his path."

"Gambara protested with a movement of his head.

"His works are especially remarkable for the simplicity of their plan, and the manner in which the plan is carried out," replied the Count. "With most of the composers, the orchestral parts, wild and disorderly, are intertwined only to produce the effect of the moment; they do not always contribute to the *ensemble* of the piece by the regularity of their progress. With Beethoven the effects are, so to speak, distributed beforehand. Like the different regiments which contribute by regular movements to the victory, the orchestral parts of Beethoven's symphonies follow the orders given in the general interest, and are subordinated to admirably well-conceived plans. There is a similarity, in this respect, with a genius of another kind. In the magnificent historical compositions of Walter Scott, the personage least connected with the action comes, at a given moment, by threads woven into the warp of the intrigue, and attaches himself to the *dénouement*."

"*E vero!*" said Gambara, whose good sense seemed to return in the inverse ratio to his sobriety.

"Wishing to push the proof further, Andrea forgot for the moment all his sympathies; he began to make breaches in the European reputation of Rossini, and brought an action against the Italian school which it has been gaining every evening for the last thirty years on more than a hundred stages in Europe. He had, assuredly, a difficult task. The first words which he uttered raised around him a murmur of disapprobation; but neither the frequent interruptions, nor the exclamations, nor the frowns, nor the looks of compassion, stopped the rabid admirer of Beethoven.

"Compare," said he, "the sublime productions of the author of whom I have spoken just now with what people have agreed to call Italian music. What inertia of ideas! What laxity of style! These uniform turns [*lours*], this banality of cadences, these eternal *foriture* scattered at random, whatever may be the situation, this monotonous *crescendo*, which Rossini has brought into vogue, and which is now an integral part of every composition—in short, these *rossignolades* form a kind of rattling, rattling, perfumed music, which has no merit save the greater or less facility of the singer and the lightness of the vocalisation. The Italian school has lost sight of the high mission of art. Instead of raising the mass to it, it has descended to the mass; it has acquired its vogue only by accepting suffrages on all hands—by addressing itself to vulgar intellects, which are in the majority. This vogue is a kind of street-juggling. In short, the compositions of Rossini, in whom this music is personified, as well as that of the masters who proceed more or less from him, seem to me worthy at the most to collect people in the street round a barrel-organ, and to accompany the skips of Punchinello. I prefer to it even French music, and that is saying a great deal. Long life to German music! . . . when it knows how to sing," he added in a low voice."

And now for Gambara's reply, from which, however, I shall omit a mixture of good and bad historical reflections:

"You attack very vigorously the Italian school, about which, however, I am indifferent enough. Thank God, I am beyond these more or less melodious insignificances [*pauvretés*]. But a man of the world shows little gratitude for the classic land whence Germany and France derived their first lessons. . . . In all you have just now said to us, there are many things which appear to me very sensible; but take care. Your pleading in branding Italian sensualism seems to me to incline towards German idealism, which is not a less fatal heresy. If men of imagination and sense, such as you, desert one camp only to pass over to the other, if they do not know how to remain neutral between the two excesses, we shall be eternally the victims of the irony of those sophists who deny progress, and compare the genius of man to this table-cloth, which being too short to cover the table of Signor Giardini entirely, adorns one of the extremities only at the expense of the other."

If I do not go on quoting from "Gambara," it is not for want of matter, but for want of space. Among the interesting musical passages, there is, first of all, the sketch which Gambara gives of his past life, a biography interspersed with acoustical, æsthetical, and mystical dissertations; next, his playing, singing, and description (minutely technical) of his opera *Mahomet*; and, lastly, a criticism and a eulogy of Meyerbeer's *Robert le Diable*. The criticism, which is general, and contains excellent things, is put into the mouth of the count, the eulogy, which enters into particulars (not always correct), into that of Gambara. Had the Wagner question been in existence when Balzac wrote this tale, he would have been suspected of satirising the Bayreuth master. Read, for instance, the following remarks:—

"There exists in nature an eternal music, a suave melody, a perfect harmony, disturbed only by the revolutions independent of the divine will, as the passions are of the will of men. I had, then, to find an immense frame, capable of containing the effects and causes, for my music aims at offering a picture of the life of nations taken from its highest point of view. My opera, the *libretto* of which I wrote myself, for a poet would never have developed the subjects of it, embraces the life of Mahomet, a personage in whom the magic of Sabaism and the oriental poetry of the Jewish religion are summed up, to produce one of the greatest human poems, the domination of the Arabs. . . . Ah, to be a great musician, my dear Count, one must be also very learned. Without instruction, no local colour, no ideas in music. The composer who sings for singing's sake is an artisan, not an artist. This magnificent opera continues the grand work I had undertaken. My first opera was called the *Martyrs*, and I am going to compose a third, of *Jérusalem délivrée*. You will understand the beauty of this triple composition and its so varied resources: *Les Martyrs*, *Mahomet*, *La Jérusalem délivrée*! The God of the West, that of the East, and the contest of their religions round a tomb."

What expectations are raised by such words! And yet we learn that—

"There was not the shadow of a poetical or musical idea in the deafening cacophony which struck on one's ears; the principles of harmony, the elementary rules of composition, were totally foreign to this formless creation. Instead of the learnedly-connected music which Gambara had described, his fingers produced a succession of fifths,

sevenths, and octaves, of major thirds, and progressions of fourths without sixths in the bass, a reunion of discordant sounds, thrown together at random, which seemed combined to jar on the least delicate ears. It is difficult to express this strange execution, for one would need new words for this impossible music."

The peculiarity in Gambarà's condition consisted in his inability to produce pleasing music except when he was more or less drunk. In the latter part of his life his wife had to dose him with *eau-de-vie* before he could successfully follow his occupation as a street musician. Unless thus inspired, his singing and playing were such as to drive away rather than attract hearers.

The chief musical ingredient of "Massimilla Doni" is the interpretation of Rossini's *Mosè*, with which the heroine favours a Frenchman during the performance of the work at one of the Venice theatres. The interpretation is worthless, and even ridiculous. It is one of the most monstrous examples of the process of laying into, instead of drawing out of, a work of art. But apart from this interpretation, we meet with musical passages, and musical passages that are really interesting, presenting, indeed, pretty sketches of Italian theatrical customs, and the ways of Italian *dilettanti*. Listen to the enthusiastic sentiments of one of these latter :

"The *roulade* is the highest expression of art ; it is the arabesque which adorns the most beautiful apartment of the house—a little less, and there is nothing ; a little more, and all is confused. Charged with reawakening in your soul a thousand slumbering ideas, it rises, traverses space, sowing in the air its germs, which, gathered together by the ears, burst into flower in the depths of the heart. Believe me, in painting his St. Cecilia, Raphael has given to music the priority over poetry. He is right ; music addresses itself to the heart, while writings address themselves only to the understanding ; it communicates its ideas directly, in the manner of perfumes. The voice of the singer does not affect our thought or the remembrances of our joys, but the elements of thought and the very principle of our sensations. It is deplorable that the vulgar have forced musicians to lay their expressions on factitious words and interests ; but it is true that they would no longer be understood by the mass. The *roulade* is, then, the only thing left to the friends of pure music, the lovers of entirely nude art."

Listen also to the other *dilettante* :

"The accord of two voices, or of a voice and the violin, the instrument the effect of which approaches nearest the human voice [is a more wonderful power in music than the *roulade*]. This perfect accord leads us further into the centre of life on the river of elements which reanimates *les voluptés*, and carries man into the midst of the luminous sphere where his thought may convoke the whole world. You require a theme, Capraja [the *dilettante* who spoke first], but to me the pure principle suffices. You wish that the waters should pass through the thousands of channels of the machinist in order to fall back in dazzling jets ; whilst I am content with a calm and pure water, my eye traverses a sea without ripples. I know how to embrace the infinite."

With these extravagant, but by no means wholly meaningless, utterances, I take leave of Balzac and the reader.

MISCELLANEOUS CONCERTS.

THAT concerts have an educational value is most true ; that this particular feature is not utilised to anything like its full extent, must also be conceded. Did the much debated "musical progress" depend on the present state of the miscellaneous concert, the verdict, it is to be feared, must be an adverse one. In spite of the almost total extinction of the old "annual," or benefit concerts, the number of miscellaneous entertainments is increasing, as a glance at any musical paper during the "season" will show. Fifty or sixty years ago it was a rare thing to give a concert without employing an orchestra ; but then the people as a mass were excluded from the concert room. With the advent of the shilling public, came the necessity for immense halls when orchestral concerts were given, or the dispensing altogether with such aids, in the smaller concert rooms. That the love for music has been increased and spread broad-cast through the land will not be denied ; that art has lost something, become low and vulgarised in a degree, will be evident to thinking musicians. The artist has been in danger of forgetting his real master, and cultivating a new one. He is, in the highest sense, the servant of his art, and not of the public. "The voice of one crying in the wilderness" if need be, but at any rate not unmindful of his duty. Alas ! in this world of petty wants and cares, to how many does the necessity of making both ends meet render such sacrifice to art a sheer impossibility ? But I must recall my reflections from art in general, to miscellaneous concerts in particular. Such, to me, are very much like exhibitions of pictures—on a very small scale of course. The effect of either, or both, is much the same : a feeling of muddle, or mental bewilderment on leaving. Harsh as the term may sound, there is something of the barbarous in both. Take our great picture shows : how is it possible to enjoy them as they are ? The various items may be veritable gems of art, but the close packing, forbidding the eye to rest upon, or isolate, for any length of time, a particular object ; the juxtaposition of subjects having nothing in common but the gilding on the frames ; the impossibility of studying the works while jostled by an idle, sight-seeing crowd—all these combined, soon produce on the mind a feeling of oppression and utter weariness. The only way to enjoy and profit by pictures is to place them far apart, and to have a genuine "private view" after the manner of King Louis of Bavaria and his music-dramas. But then, what of the public ? Made up of most estimable individuals, this most strange compound is at once the saviour and destroyer of art and artists. I have lingered over this comparison longer than I should have done. Let me now suppose an intelligent hearer to have just left an ordinary miscellaneous concert. The pieces and songs performed may have been good of their kind, but there was no design or plan as a whole. From one "plane" of emotion to another the unfortunate listener is unceremoniously jolted ; and perchance the only thing he carries away, besides a headache, is a snatch of some provoking "waltz-refrain," sung just before the close of the concert. I do not wish to depreciate even miscellaneous concerts ; ballads are by no means to be despised ; but the title is an utter misnomer, so far as regards the greater number of compositions so called. It has been truly said that music cannot exist without performers. The cultivated musician does in a great measure realise effects by the perusal of a score ; but that is through accumulated experiences, which become in time a sort of instinct, and is quite beyond the power of a tyro. For the world at large, concerts are an absolute necessity, even for the simplest compositions. But can we not rise above the mere *olla boriada* ?—can we not evoke order from the present chaos ?

Towards so devoutly to be wished a consummation I venture to contribute, by carrying my reflections to the length of suggestion.

A very important factor—our terrible public—must not be overlooked. Are concerts, from the public standpoint, to be looked upon as art expositions, or mere entertainments? Are there positive duties, in this matter of concert giving, both on the part of audiences as well as directors? That is a subject that demands consideration, but must stand apart from our present inquiry. Can we—taking concerts as entertainments only—agreeable and refined as they may be—can we make them more consistent and artistic than they are at present? I think we can, and will endeavour to point out the means by which it may be done.

In the first place the programmes must be shortened all round. Habitual concert-goers constitute but a small percentage of the population; others go as to a mild species of dissipation, and for them a single experience is sufficient for a time. Our long programmes are unconsciously answerable for much of this. We will suppose a series of orchestral concerts. Each programme should include a symphony, overture, concerto, and perhaps one unclassified orchestral piece. One particular school might be represented at each, or, if preferred, more than one, in the latter case the pieces might with advantage come in chronological order; thus, insensibly giving the audience a lesson in the rise and progress of instrumentation. If vocal music be needed, and I fear in the majority of cases it would be, it should be limited to pieces with orchestral accompaniment. Such are too rarely heard, even to-day, while the *scena* proper has almost vanished from the minds of composers. Anything that could divert the thoughts of our producers of music into a higher channel, would be a gain to art. Our regard for popular singers should never extend so far as to permit them to disfigure such programmes with their "royalty" songs. Selections from operas, where they could be given without injury in the concert-room, should not be excluded. In concerts of chamber music, the programmes should, in my opinion, be confined to instrumental pieces. In a quartet for strings, a sonata, or any work falling under the designation of "chamber music," the imagination is entirely unfettered, and the interpolation of a song brings the mind at once from the regions of the infinite to the definite, perhaps upsetting the listener for the remainder of the evening. Chamber concerts I can hardly rank as miscellaneous, so will say no more about them just now. The quite modern idea of vocal recitals is distinctly good. These should be brief, and may be frequent during a season. The rich stores of *Lieder* would afford ample material for many such *soirées*; and the best modern songs would have the most fitting time for a hearing. Instrumental music at such performances would, I take it, be as much out of place as the opposite, already referred to, at chamber concerts. If admitted at all, it should be limited to pieces of the smaller *genre*. Lastly, the ballad concert, pure and simple, could be made both more interesting and instructive than is now usually the case. The historical character of the ballad should be recognised, and programmes formed completely from such be given at intervals. The *Volkslied* could be utilised, and even modern songs find a place. The drawing-room ballad and song should never emerge from that elegant apartment. Relief might be afforded by the insertion of concerted pieces, glees (where singers can be found), and the more delicately outlined of modern part-songs. The desire to conciliate the musically cultivated portion of the audience, implied by inserting in miscellaneous programmes either

complete works or movements from serious compositions I regard as a complete mistake. The intention may be most praiseworthy, but the result is to irritate the musical, and to bore the rest. The fact is that the atmosphere is altogether unfavourable, and the two elements will not blend. To those who are seeking to combine education with entertainment, I respectfully commend these few suggestions; reserving to myself the further reflection that in the matter of education the concert-room is where the "finishing lessons" are given. We only see what we bring with us the power of seeing, and it is the same with the other faculties. The rudimentary instruction and formation of taste is emphatically the work of the music teacher. If all engaged in this high office (numbering many thousands in this country alone) were mindful of the dignity of their calling, and true to its behests, the doings in our concert-rooms of to-day would soon disappear, giving place to a new order of things. As teachers we are constantly finding fault with concert-givers; has it ever struck us that as teachers we are not guiltless in the matter? Sins of omission, if not of commission, lie at our door, evidence of which is furnished by the history of English concerts as they are.

STEPHEN S. STRATTON.

CHRONOLOGICAL TABLES AND THEIR MATERIAL.

BY E. PAUER.

(Continued from page 32.)

ENGLISH COMPOSERS OF SACRED MUSIC.

- 1770—1836. CLARKE, JOHN (CLARKE-WHITEFIELD, DR.); b. at Gloucester, d. at Holmer, near Hereford. Pupil of Dr. Philip Hayes; 1821, Professor of Music in the University of Cambridge. Composer of "Cathedral Services and Anthems" (4 vols. 1805), of the oratorio "The Crucifixion and the Resurrection," and editor of a collection containing 30 anthems, from the works of different composers.
- 1773—1863. CORFE, ARTHUR THOMAS (son of JOSEPH CORFE); b. at Salisbury, d. there. Chorister of Westminster Abbey under Dr. Cooke. Composer of a service and some anthems.
- 1774—1800. LINLEY, FRANCIS; b. at Doncaster, d. there. Pupil of Dr. Miller. Composer of the anthem "Praise the Lord," &c.
- 1774—1858. HORSLEY, WILLIAM (Mus. Bac.); b. in London, d. there (Kensington). Pupil of Theodore Smith, the three brothers Pring, and Dr. Callcott. Composer of an anthem "When Israel came out of Egypt" (1800); of a collection of Psalm-tunes with Interludes (1828).
- 1775—1847. CROTCH, WILLIAM (Mus. Doc.); b. at Norwich, d. at Taunton. Composer of the oratorio "The Captivity of Judah" (1789), "Palestine" (1812). Professor of Music in the University of Oxford (1797); Principal of the Royal Academy of Music (1822). He composed 10 anthems, some chants, a motet "Methinks I hear," a funeral anthem for the Duke of York (1827), and the anthem "The Lord is King" (for voices and orchestra), 1843.
- 1777—1813. RUSSELL, WILLIAM (Mus. Bac.); b. in London, d. there. Pupil of Cope; 1797, pupil of Dr. Arnold. Composer of the oratorios "The Redemption of Israel" and "Job." Editor of psalms, hymns, and anthems for the Foundling Hospital (1809).
- 1781—1861. NOVELLO, VINCENT; b. in London, d. at Nizza. Composer of the "Infant's Prayer," of many masses, motets, and sacred pieces to Latin words; editor of several valuable collections of sacred music.
- 1793—1862. PERRY, GEORGE; b. at Norwich, d. in London. Chorister under Dr. Beckwith. Composer of the oratorios "The Death of Abel," "Elijah and the Priests of Baal" (1818), "The Fall of Jerusalem" (1830), "Hezekiah" (1847), of the sacred cantata "Belshazzar's Feast" (1836), also of anthems, &c.

- 1792—1864. NATHAN, ISAAC; b. at Canterbury, d. at Sydney. Pupil of Domenico Corry. Composer of "Hebrew Melodies" (1822).
- 1795—1856. PEARSALL, ROBERT LUCAS DE; b. at Clifton, d. at Schloss Wartensee, on the Lake of Constance. Pupil of Panny, at Mayence. Composer of a great number of psalms, motets, anthems, and other church music, such as a requiem; author of a "Catholisches Gesangbuch" (published 1863), &c.
- 1800—1880. GOSS, JOHN (SIR), Mus. Doc.; b. at Fareham, Hants, d. at Brixton, near London. Pupil of Attwood; 1856, appointed as one of the composers to the Chapel Royal. Composer of services and anthems, chants, psalms, &c. Editor of a collection of "Chants, Ancient and Modern" (1841).
- 1801—1882. TURLE, JAMES; b. Taunton, d. Westminster. Composer of services, anthems, hymn tunes, and chants. Organist of Westminster Abbey.
- 1804—1859. FORBES, HENRY; b. (?), d. in London. Pupil of Sir George Smart. Composer of "National Psalmody" and the oratorio "Ruth" (performed 1847).
- 1805—1860. ELVEY, STEPHEN (Mus. Doc.); b. in Canterbury, d. at Oxford. Pupil of Skeats. Composer of an anthem "Great is the Lord" (1838), and of an Evening Service; he published also "Psalter and Canticles," pointed.
- 1806—1876. GAUNTLETT, HENRY JOHN (Mus. Doc.); b. at Wellington, Salop, d. in London. Pupil of his father, the Rev. Henry Gauntlett. He published the "Church Hymn and Tune Book" (1844—1851), "Cantus melodicus" (1845), "The Comprehensive Tune Book" (1846—1847), "The Hallelujah" (1848—1855), "The Congregational Psalmist" (1851), "Manual of Psalmody" (1860), &c.
- 1807—1882. CALLCOTT, WILLIAM HUTCHINS; b. at Kensington, d. there. Composer of the anthem "Give peace in our time, O Lord."
1809. HATTON, JOHN LIPTROT; b. at Liverpool. Composer of services, anthems, hymn tunes, "Hezekiah," a sacred drama (1877).
- 1810—1876. WESLEY, SAMUEL SEBASTIAN (Mus. Doc.); b. in London, d. at Gloucester. Composer of about 25 excellent anthems, and other sacred works (12 of these were published 1854).
- 1812—1884. HULLAH, JOHN (LL.D., Edinburgh); b. at Worcester, d. in London. Pupil of William Horsley. Editor of "The Psalter," a collection of psalm tunes in 4 parts (1843), "The Book of Praise Hymnal" (1868), "The Whole Book of Psalms, with Chants," also of the collection "Sacred Music" (1867), &c.
- 1813—1879. SMART, HENRY; b. in London, d. there. Pupil of W. H. Kearns. Composer of an anthem for the Tercentenary of the Reformation (1835), of a sacred cantata, "Jacob" (1873), and two great anthems "Sing to the Lord" and "Lord, Thou hast been our refuge" (1876—1878). See his Life, written by Dr. Spark (London: Reeves, 1881).
- 1814—1856. WALMSLEY, THOMAS ATTWOOD; b. in London, d. at Hastings. Pupil of Attwood. Composer of anthems and services, &c.
1816. PITTMAN, JOSIAH; b. in London. Pupil of Goodman and S. S. Wesley (1810—1876). Composer of many services and anthems, &c.
1816. ELVEY, GEORGE JOB (SIR), Mus. Doc.; b. at Canterbury. Composer of services and anthems.
- 1816—1875. BENNETT, WILLIAM STERNDALE (SIR); b. at Sheffield, d. in London. Pupil of Dr. Crotch, Charles Lucas, Holmes, and Potter. Composer of the oratorio "The Woman of Samaria," of four anthems, and editor of the Choral Book (1862; Supplement, 1864).
1818. HOPKINS, EDWARD JOHN; b. at Westminster. Chorister of the Chapel Royal under William Hawes, later of J. F. Walmsley. Composer of several church services, anthems, chants; editor of the "Temple Church Choral Service."
1819. LONGHURST, WILLIAM HENRY (Mus. Doc.); b. at Lambeth. Pupil of Stephen Elvey and Thomas Evans ones; composer of anthems, services, and a MS. oratorio "David and Absalom."
1819. MONK, EDWIN GEORGE (Mus. Doc.); b. at Frome, Somerset. Pupil of G. A. Macfarren. Composer of a service, several anthems, a "Veni, Creator Spiritus;" editor of the "Anglican Chant Book," and the "Anglican Choral Service Book."
- 1820—1876. COOPER, GEORGE; b. in London, d. there. Pupil of his father. Composer of several anthems, chants, and services.
- 1820—1873. HOPKINS, JOHN LARKIN (Mus. Doc.); b. at Westminster, d. at Ventnor. Cousin of E. J. Hopkins. Composer of many services and anthems.
1822. LAMBETH, HENRY ALBERT; b. at Hardway, near Gosport. Composer of the sacred cantatas "Bow down, thine ear" and "By the waters of Babylon."
1822. LESLIE, HENRY DAVID; b. in London. Pupil of Charles Lucas. Composer of a Te Deum and Jubilate (1846), a festival anthem, "Let God arise," of the oratorios "Immanuel" (1853), "Judith" (1858), and many anthems, &c.
1822. YOUNG, JOHN MATTHEW WILSON; b. at Durham. Pupil of Dr. Henshaw. Composer of the sacred cantata "The Return of Israel to Palestine," and of some services and anthems.
1823. CHIFF, EDWARD THOMAS (Mus. Doc.); b. in London. Composer of the oratorio "Job," and the sacred idyll "Naomi."
- 1824—1853. BEXFIELD, WILLIAM RICHARD (Mus. Doc.); b. at Norwich, d. in London. Composer of the oratorio "Israel Restored" (1852), and of a collection of anthems.
- 1824—1857. FAWCETT, JOHN, jun. (Mus. Bac.); b. at Bolton, d. at Manchester. Pupil of Sterndale Bennett. Composer of the sacred cantata "Supplication and Thanksgiving."
1825. OUSELEY, FREDERICK ARTHUR GORE, the REV. SIR (BART.), Mus. Doc.; b. in London. Professor of Music in the University of Oxford. Composer of the cantata "The Lord is the true God" (1850), of the oratorios "St. Polycarp" (1854), "Hagar" (1873), of 11 services, and of upwards of 70 anthems.
1825. SPARK, WILLIAM (Mus. Doc.); b. at Exeter. Pupil of S. S. Wesley. Composer of 3 cantatas and various anthems and services.
1825. STEWART, ROBERT PRESCOTT (SIR), Mus. Doc.; b. at Dublin. Professor of Music in the University of Dublin. Composer of a "Church Hymnal," and of several cantatas and anthems.
1826. STEGGALL, CHARLES (Mus. Doc.); b. in London. Pupil of Sterndale Bennett. Composer of anthems and other church music.
1826. BEST, WILLIAM THOMAS; b. at Carlisle. Composer of several church services, anthems, &c.
1826. HILES, HENRY (Mus. Doc.); b. at Shrewsbury. Composer of the oratorio "The Patriarchs," of the sacred cantata "The Crusaders," also of the anthem "O give thanks."
- 1827—1865. LAKE, GEORGE HANDY; b. in London, d. there. Composer of the oratorio "Daniel" (1852).
1830. OAKELEY, HERBERT STANLEY (SIR), Mus. Doc.; b. at Ealing. Professor of Music in the University of Edinburgh. Composer of a Morning and Evening Service, and about 10 or 12 anthems, and some hymn tunes.
1831. WESTBROOK, WILLIAM JOSEPH (Mus. Doc.); b. in London. Composer of the oratorio "Jesus," and the twenty-third Psalm.
1832. ARNOLD, GEORGE BENJAMIN (Mus. Doc.); b. at Petworth. Composer of the oratorios "Ahab," "Sennacherib," and of several anthems.
1834. GARRETT, GEORGE MURSELL (Mus. Doc.). Composer of the sacred cantata "The Shunammite," and of anthems.
1834. THORNE, EDWARD HENRY; b. Cranborne, Dorset. Pupil of Sir George Elvey. Composer of services and anthems.
1836. ARMES, PHILIP (Mus. Doc.); b. at Norwich. Composer of the oratorio "Hezekiah," and of other church music.
1836. BARRETT, WILLIAM ALEXANDER (Mus. Bac., Oxon.); b. at Hackney. Pupil of Cooper, Bayley, and Goss. Com-

- poser of several anthems, chants, and hymn tunes; 2 cantatas "The 147th Psalm" and "Christ before Pilate."
1838. BARNBY, JOSEPH; b. at York. Composer of the sacred idyl "Rebekah," of the psalm "The Lord is King," of anthems, &c.
1840. STAINER, JOHN (Mus. Doc., M.A.); b. in London. Pupil of Bailey and Steggall. Composer of the cantatas "The Daughter of Jairus," "St. Mary Magdalen," and 3 complete cathedral services and 16 anthems.
1842. CALDICOTT, ALFRED JAMES (Mus. Bac.); b. at Worcester. Composer of the oratorio "The Widow of Nain" (1881).
1842. GADSBY, HENRY ROBERT; b. Hackney. Pupil of George Lake. Composer of cantatas, anthems, and services.
1842. SULLIVAN, ARTHUR SEYMOUR (Sir); b. in London. Pupil of the Rev. Thomas Helmore, Sir John Goss, Sir Sterndale Bennett, Dr. Hauptmann, and E. F. Richter (Leipzig). Composer of the oratorios "The Prodigal Son" (1869), "The Light of the World" (1873), "The Martyr of Antioch" (1880), of 11 anthems, of a great number of sacred songs for single voice and mixed voices, of a considerable number of hymn tunes, &c.
1844. BRIDGE, JOHN FREDERICK (Mus. Doc.); b. at Oldbury, Worcestershire. Composer of the oratorio "Mount Moriah," and several other sacred works.
1845. GLADSTONE, FRANCIS EDWARD (Mus. Doc.); b. at Oxford. Composer of the cantatas "Nicodemus," "Philippi."
1845. PEACE, ALBERT LISTER (Mus. Doc., Oxon.); b. Huddersfield. Composer of services, anthems, &c.; editor of the "Scottish Hymnal."
1847. KEETON, HAYDN (Mus. Doc.); b. at Mosborough, Derbyshire. Pupil of Sir Geo. Elvey. Composer of anthems.
1847. MACKENZIE, ALEXANDER CAMPBELL; b. at Edinburgh. Composer of the oratorio "The Rose of Sharon."
1847. ROGERS, ROLAND (Mus. Doc.); b. at West Bromwich. Composer of the cantata "Prayer and Praise," of anthems, &c.
1849. LLOYD, CHARLES HARFORD; b. at Thornbury, Gloucestershire. Composer of services and anthems.
1849. MARTIN, GEORGE CLEMENT (Mus. Doc.). Pupil of Dr. Stainer. Composer of many services and anthems.
1852. STANFORD, CHARLES VILLIERS (Mus. Doc.). Composer of anthems, an oratorio, &c.

(To be continued.)

Foreign Correspondence.

MUSIC IN LEIPZIG.

February, 1886.

THE new opera by Heuberger, entitled *Abenteuer einer Neujahrsnacht*, that had been reported to be a work of high eminence, did not thoroughly satisfy our expectations. The libretto is very awkward in style, though it is taken from a very amusing novel of Zschokke. It has a great many improbabilities and repetitions of the same situations. The composer, for the most part, has written some charming music; but it is to be regretted that it is not exactly in the style of comic opera, as it wanders sometimes into the dominion of higher class music. He indulges also too much in waltz rhythms. Besides the lack of contrasts (it is throughout too delicately and thinly instrumentated), one longs occasionally for more powerful and vigorous ideas. The reception of the opera on the first evening was most encouraging and kind. The composer, who was present, was called before the curtain. The artists rendered good service, especially Frau Baumann and the Herren Perron and Hedmondt. Up to the present there have been three repetitions of the opera. This month we are to hear also a cycle of Wagner's operas, from *Rienzi* to *Tristan und Isolde*. The later works of Wagner may not be brought out here, as they are with-

held by the well-known *impresario*, Angelo Neumann, who has paid, we are told, very largely for the sole right of performance.

The Riedel'scher Verein gave another rendering of the 16-voiced missa by Grell. The Lehrer-Gesangverein celebrated the tenth year of its existence by a concert, wherein they proved themselves to be one of the most eminent associations among us by the really brilliant rendering of some very difficult choruses. The execution of a colossal and difficult, but dull and unimaginative, requiem of Cornelius, was faultless indeed. They sang besides, some choruses by Schubert, Schumann, and Mendelssohn. At the beginning of the concert the overture to *König Manfred*, by Reinecke, was played. The soloist was Frau Unger-Haupt, and she sang with the greatest applause some Lieder by Reinecke, Kleemann, &c. Herr Prof. Dr. Reinecke, who likewise assisted, was enthusiastically applauded after the execution of a *largo* by Mozart and a ballata of his own composition.

The Euterpe Society has given some concerts, and the programmes have included a Tragical Symphony by Franz Schubert, the execution of which was to no purpose at all, as it gave no pleasure to the hearers. It is a poor work, but fortunately it cannot diminish the fame of Schubert so long as his C major Symphony lasts; but it can never heighten it. Indeed, there might be found more real enjoyment in a symphony by Kalliwoda, or Ferdinand Ries, or in other works of similar quality, as in this so-called Tragical Symphony by Schubert. Who gave it the name must have done so by way of contrast, as it is more humorous than tragical. The only tragedy connected with it was in the revival of its dead bones. The Symphonic Poem of Franz Liszt, "Ce que l'on entend sur la montagne," that was given at the same concert, is another instance of the folly of disturbing things "laid to sleep." It was only performed once, many years ago, in Leipzig, and it would have been better not to reawaken it. All the works of Liszt of this period show that he had made too few studies in composition. Form and purified taste are wanting, and the whole gives the impression as if it had been stenographed to the improvisation of a spirited, but hyper-eccentric virtuoso. The execution of this work by the Euterpe orchestra was excellent, and offered a proof that such strongly-instrumented, rhapsodical compositions are far easier for a well-instructed orchestra to play than the finely-instrumented and organically-developed works of Haydn, Mozart, Beethoven, Cherubini, Mendelssohn, &c. The Norwegian singer, Fräulein Kopp, and Herr Concertmeister Raab, were the soloists, and both were received with well-merited acknowledgments.

At the last Euterpe concert a new symphony, by Robert Fuchs, was played. It is flowing and unpretentious, but unfortunately in some parts becomes trivial. Herr Wendling, teacher of the Leipziger Conservatorio, played Scharwenka's Concerto in B flat minor with great facility, and a novelette by Schumann, and the menuetto and scherzo from the serenata by Jadassohn with much expression, and gained considerable applause. The young artist, who is among the best pianoforte players living in Leipzig, has also gained his laurels in other places. Fräulein Helene Wegener, from Berlin, sang on the same evening some Lieder of Brahms, Rubinstein, and Schubert, and created a very favourable impression upon our public.

The fourteenth Gewandhaus concert gave to the superb orchestra opportunities for showing its most brilliant qualities, in the two magnificent movements of the unfinished Symphony in B minor of Schubert, in the little Symphony in D major by Haydn (No. 14 of Breitkopf and Härtel's edition), and in the overture, Op. 115, by Beethoven. The applause called forth due acknowledgment.

from the Capellmeister. Herr Prof. Dr. Reinecke. Fräulein Spies sang the Rhapsody by Brahms, and some Lieder by Schubert, Bach, and Rubinstein; the latter she gave with so great success that she was encored, and gave as an addition the "Sonnenschein," by Schumann. Herr Adolphe Fischer, the well-known violoncello virtuoso, was less fortunate. He could not impart much spirit to the very dull suite by Widor which he played, and he won only a *succès d'estime* by an Adagio by Mozart and a Tarantella of his own.

The fifteenth Gewandhaus concert began with the overture, *The Corsair*, by Berlioz, a new, but not at all remarkable, acquisition to the Gewandhaus repertoire. The master of the art of instrumentation uses the different instruments in *this* piece very crudely. It is one of his earliest works, no doubt, which was never revised, or he would have in later times erased that part where the brass instruments always crash in a *fortissimo* on the subject. The reception of the work on this occasion was cool. All enthusiasm was reserved for the serenata for string instruments by Volkmann, and the E flat major Symphony by Mozart. Herr Julius Röntgen, the son of our excellent Concertmeister, played the second piano concerto by Brahms, and his own variations on a rather vulgar Hungarian Csárdás. Unfortunately, neither of the compositions gave him occasion to show himself more than as a pianist of great technical skill and physical force and steadiness.

At the sixteenth concert a brilliant version of the *St. Paul* of Mendelssohn was given. An excellent choir, a model orchestra, a brilliant organ, combined to procure for Leipzig a treat, greater even than that afforded by the performance of *Judas Maccabæus* last November. Every point was well taken up by the choir, every shade of expression was duly observed. The whole would have been perfect but for the fact that the principal soprano was taken ill, and at the last hour a substitute had to be provided. Frau Schulzen-Asten, from Berlin, must be praised for her readiness in taking the work at a short notice, and the ability she showed. Our Leipziger soloists, Frau Metzler-Löwy, the Herren Hedmondt, Perron, Schaarschmidt, and Schneider, were excellent. It only remains to add a word concerning the seventeenth Gewandhaus concert, on the 11th February. In consideration that the 13th February was the anniversary of the death of Wagner, the *finale* of the *Götterdämmerung* was sung by Frau Materna; but, following the dicta of the composer, his works are certainly not fit for the concert-room. Frau Materna's voice was heard above the colossal orchestra; for although they played the accompaniments as quietly as possible, they could not wholly control its noisy character. They succeeded better with the duet from *Euryanthe*, that was sung in the first part of the concert, in conjunction with Herr Schelper. Herr Schelper sang his part, and the preceding air of Lysiart, excellently. At the beginning of the concert a novelty, in the "Symphonietta" by Théodore Gouvy, was presented. It is charming, spirited, and fresh, and as it was played in a brilliant manner, it was well received. Great, however, as the applause for this work was, it was surpassed by far by that given to the symphony in C minor by Beethoven. Whether that the orchestra played better than ever before, or that the public realised the full beauty of this most magnificent of all symphonies, after having to endure previously the ear-splitting scene by Wagner, or from whatever cause, certain it is that the plaudits were greater than usual, even for Leipzig, and Herr Capellmeister Reinecke was obliged again and again to bow his acknowledgments of the reception.

MUSIC IN VIENNA.

[FROM OUR SPECIAL CORRESPONDENT.]

VIENNA, February 12th, 1886.

THE sixth Philharmonic Concert was locked for with a particular interest, inasmuch as the new Symphony in E minor by Brahms was announced. The high position of the composer in the musical world and the great number of his admirers made the occasion interesting. It had before been performed by the Meininger Hofkapelle, and was received with favour: a like reception was accorded to it in Vienna under the conductorship of Herr Hans Richter. As far as can be judged by the first hearing, it seems to be the most thorough of all his four symphonies. The first movement, *alla breve, allegro non assai*, beginning with a meditative theme, gains energetic character as it proceeds, and by its power claims the full attention of the hearer. The second movement, *adagio*, is easy to follow—a charming poetic part, melodious, and full of instrumental magic. The third part, *scherzo, allegro giocoso*, is of a bold, rugged character, like a boisterous orgie of sailors on shore after a voyage. The finale, *allegro energico e passionato*, with a theme of eight bars, similar to the old *chaconne* or *passe-aglia*, consists of variations treated in bold counterpoint. Here we hear, and not before in the work, the mighty sound of trombones. The vigour of this part is astonishing, but to the simple layman for the most part a sealed book. It is here, perhaps for the first time, that the *chaconne* with variations is introduced into a symphony. Beethoven, in his "Eroica," though he takes up in the last part variations, closes with a large stream of sound, which gives the whole work a connecting form and shape. We seem to expect the same here, the more so because of the unexpected use of trombones; but the parts hold their way, and form a sort of study which is an excellent lesson for students, but scarcely to the taste of ordinary hearers. No doubt, when it is better known, this section will be more and more appreciated. The audience may have had a similar thought, as the applause was as great as after the other parts, an ovation of thanks and also a sign of respect due to a great man who has the courage to go his own way. Brahms was called for several times, and must have been pleased with the careful execution of the orchestra. The concert opened with a Lustspiel-overture by Hermann Grädener, an amiable, tasteful work, with many fine features, performed for the first time, and unanimously received with warmth. Haydn's Symphony in C minor, composed in London in 1791, closed the interesting concert. The work, strange to say, was never before performed by the Philharmonics, and so great was the charm of every movement that the audience, enraptured by its freshness, poured forth applause without stint.

The Choir-academy of the Ambrosius-Verein, who performed Mendelssohn's *Athalia* last year, now gave Rheinberger's "Christoforus" legend for soli, choir, and piano (originally with orchestra), as a novelty for Vienna. It is, on the whole, an interesting composition, and was well received by the audience, consisting for the greater part of members of the church and its friends.

The Hellmesberger quartet party performed on the fourth evening the sextetto in B flat by Brahms, his piano-violin sonata, Op. 78, and Beethoven's quatuor in A minor, Op. 132. The sextetto was one of the first works by Brahms, which was heard in Vienna in 1863, and then six times repeated. It was received on all sides on the present occasion with great applause, as was also the sonata, performed by the composer and Herr Hellmesberger. Beethoven was a boon for every true lover of his

music, and the performance was a proof of the excellence of the players. Another quartet party, Rosé and consorts, finished its cyclus with Beethoven's quatuor in B flat, piano trio by the Prince Reuss, and otetto by H. Grädner, Frau Rosa Papier singing three songs by Brahms, among which the "Sappho'sche Ode" won an encore.

In the Hofoper, Nessler's *Trompeter von Säckingen* had the like favourable reception as elsewhere. The libretto, founded on Scheffel's well-known poem, recalls the good old times. The music is a sort of Liedertafel amusement, with choruses fresh, pretty and expressive and touching solos. The opera was produced with uncommon care, orchestra and chorus were fatigued with many rehearsals as if it had been a great work. The decorations and the *mise-en-scène* were most splendid, and the best solo-singers were engaged. Herr Reichmann, in the rôle of Werner, sang his "Abschiedslied" (end of the second act) so as to reach the hearts of young and old. He was recalled a dozen times. Herr Emil Götz, the now often-mentioned tenor from Cologne, began his Gastspiel with Lionel, Faust, and Lohengrin, and his excellent voice and natural acting were admired here as elsewhere. As Lohengrin, however, he did not exhibit the talent of Herr Winkelmann, who is singing now in Cologne as Gast. Massenet's *Cid* is postponed to the next season on account of the illness of Frau Lucca. Herr Scaria likewise was obliged to take leave for a short time, suffering from a nervous disease. *Merlin*, the new opera by Goldmark, the composer of *Die Königin von Saba*, will also be brought out next autumn, as also will *Marfa*, by Hager (recte von Hafzlinger), an opera promised year by year. The operas *Johann von Paris* (Jean de Paris), a charming work, and *Zampa*, are in rehearsal.

Operas performed from January 12th to February 12th:—*Der Maskenball*, *Der Vampyr*, *Mignon*, *Faust* (twice), *Rienzi*, *Lucrezia Borgia*, *Die lustigen Weiber von Windsor*, *Undine* (twice), *Hans Heiling*, *Oberon*, *Tannhäuser*, *Carmen*, *Die Zauberflöte*, *Norma*, *Die Regiments-tochter*, *Der Trompeter von Säckingen* (five times), *Der Prophet*, *Martha*, *Der betrogene Kadi*, *Lohengrin*, *Aida*, *Die Meistersinger von Nürnberg*. The following ballets were performed:—"Coppelia," "Wiener Walzer" (reaching the sixty-ninth evening), "Excelsior" (reaching the sixty-first evening), and "Melusine."

OUR MUSIC PAGES.

It is an old proverb that "An ounce of practice is worth a pound of precept;" in like manner it may be asserted that, in recommending a musical work to the attention of our readers, there is nothing so valuable as the means afforded by "Our Music Pages." We can therefore show at once, in a tangible and appreciable form, the value of the thing recommended. In our column of reviews there is a detailed notice of the whole publication, from which we have, by permission, taken two extracts, namely—Nos. 5 and 12, of these most interesting and practical preparatory studies. Our readers will now be able to judge for themselves of the eminently educational advantages to be derived from the work, inasmuch as the passages are all taken from Mozart, and the ingenuity of the contrivance which fits them for the purpose designed is Mr. E. Pauer's, and for this he has earned, in our opinion, the grateful recognition of all pianoforte teachers.

Reviews.

Twelve Special and Preparatory Studies for the Pianoforte, intended as an assistance to a thoroughly artistic performance of Mozart's sonatas. Composed by E. PAUER. (Edition No. 8,330; net, 2s.). London: Augener & Co.

THE idea of writing studies such as those indicated in the above heading must be pronounced a very happy one. It is not a new idea, but one which has not borne as much fruit as zealous teachers and students would like to see. Among the few similar works with which we have become acquainted, we may mention Stephen Heller's "Special Studies on the works of Chopin," for the pianoforte, and L. J. Meerts' "Études de rythmes sur des motifs de Beethoven," for the violin. In taking up Mozart, Mr. Pauer made a very commendable choice; for the careful practising of this composer's works is of the greatest importance for the development of a pianist's technique, and the style of modern pianoforte compositions rather hinders than furthers the attainment of more than one charming quality of the old school. Mr. Pauer's twelve studies are based on motives from Mozart's sonatas. No. 1, in F major, $\frac{3}{4}$, on the first movement of the F major sonata; No. 2, in F major, $\frac{3}{4}$, on the last movement of the same sonata; No. 3, in G minor, $\frac{3}{4}$, on the first movement of the B flat major sonata; No. 4, in B flat major, $\frac{3}{4}$, on the third movement of the same sonata; No. 5, in G major, $\frac{3}{4}$, on the first movement of the G major sonata; No. 6, in G major, $\frac{3}{4}$, on the third movement of the same sonata; No. 7, in G major, $\frac{3}{4}$, on the first movement of the C major sonata; No. 8, in G major, $\frac{3}{4}$, on the last movement of the same sonata; No. 9, in C major, $\frac{3}{4}$, on the first movement of the A minor sonata; No. 10, in B minor, $\frac{3}{4}$, on the last movement of the D major sonata; No. 11, in C minor, $\frac{3}{4}$, on the first movement of the C minor sonata; and No. 12, in D major, $\frac{3}{4}$, on the last movement of the D major sonata. Of course, twelve studies do not exhaust the technical difficulties in Mozart's sonatas worthy of special attention. Indeed, we should like to look upon them as a first instalment of a series of series. But, whether our expectations are realised or not, we must say, that Mr. Pauer has worked up in his twelve Mozart studies sterling materials in an interesting and instructive manner, a fact which will surprise nobody, as everybody knows what an excellent and thoroughly experienced musician is the principal professor of pianoforte playing at the Royal College of Music.

Celebrated Concert Studies for Pianoforte. Edited and fingered by E. PAUER. Second Series. London: Augener & Co.

TEN numbers of a second dozen of Celebrated Concert Studies are now lying before us. The richness of the pianoforte literature in the way of studies is such that Mr. Pauer would have no difficulty in following up the present series by ten more. How comparatively

poor, on the other hand, is the corresponding violin literature! Violin-players have no lack of technical studies, but the musical qualities of their studies are, for the most part, not very imposing. What, for instance, can they place beside the studies of Cramer, Moscheles, and Chopin, to mention only three of the indisputable classics in this *genre*. And why is this so? Partly, no doubt, because the majority of modern composers are pianists, and partly because the piano has, as regards harmony, the dominating principle of modern music, vaster resources. The richness of the pianoforte literature is shown by the studies selected for this second series, which, although it contains little that can be numbered with the classical studies, is yet full of interest. Thalberg heads the band with *La Cadence*, Moscheles comes second with the *Kindermärchen* (A Nursery Tale), and in their train follow M. Moszkowski with *Les Vagues* and *Il Lamento*, J. Schulhoff with *Le Trille*, Ch. Mayer with *Le Tourbillon*, F. Bendel with *La Cascade, Pastorale*, and *Le petit Ruissseau*, H. Seeling with *Graziosa* (Valse Étude), C. Evers with *Étude d'Octaves*, and Thalberg with *Romance et Étude*. We have already pointed out that the last two numbers are not yet before us. Moscheles' study is unquestionably the most precious of the whole series as regards form and contents. This superiority, however, need not prevent us from recognising the very considerable value and various merits of the rest—the easy grace of Thalberg, the sturdy independence of Moszkowski, the elegance and sweetness of Schulhoff, the indefatigable nimbleness of Mayer, the refined *salon* manners of Bendel, and the unaffected good-nature of Seeling. The early death of the last two composers was a real loss to the musical art.

Concert Programme Music. Pianoforte. First Series.
London: Augener & Co.

THIS publication consists of a series of pieces played at concerts by favourite *virtuosi* and *virtuose*—by Vladimir de Pachmann, Hans von Bülow, Max Pauer, Señor A. de Cor de Lass, Miss Agnes Zimmermann, Madam Frickenhaus, and Miss Fanny Davies. The two items we have to review are coupled with the names of Miss Agnes Zimmermann and Miss Fanny Davies—namely, C. H. Graun's *Gigue* in B flat minor, and Mendelssohn's *Scherzo a Capriccio*. When we hear the name of Graun we think first of his oratorio *Der Tod Jesu* (The Death of Jesus), and next of his operas; although the latter are quite dead and gone, and the former is at least well-nigh dead and gone. But for all that, Graun was a composer for the pianoforte, and the lively *Gigue* before us is no unfavourable example of this part of his activity. Every one knows, of course, Mendelssohn's capricious *Scherzo* (Schumann calls it "classical," and recommends it for the study of the *capriccio* style), which sounds like a clever improvisation, and wherein an insignificant subject-matter is worked out in a most interesting and spirited manner.

Album Classique pour piano à quatre mains. Revue par MAX PAUER. Vol. V. (Edition No. 8,503e; net, 1s. 6d.). London: Augener & Co.

IN the fifth volume of the *Album Classique* we meet with two well-known pieces by two of the most prominent composers, and two little-known pieces by two all but forgotten composers. The two former pieces are a splendid *Toccata* (originally written for the organ) by J. S. Bach, and Franz Schubert's melodious *Andante* from the *Symphony* in c minor. The other two pieces are a pleasing, although somewhat commonplace, *Rondo espagnol* (Op. 16, No. 1), by F. H. Himmel, the once famous composer of the ballad opera *Fanchon*, and a setting of the *Vater Unser* (Lord's Prayer); and an exceedingly fresh, vigorous, and tuneful *Marcia eroica* (Op. 26), by J. W. Kalliwoda. The last-mentioned composition, as so many others by the same master, proves how capricious fashion is, and how little deserved is the neglect which is so often the lot of composers.

Our Favourite Tunes (Unsere Lieblings-melodien). Selection from Cornelius Gurliitt's Collection of Ancient and Modern Melodies. Arranged by F. HERMANN. London: Augener & Co.

IN the present day, when instrumental music is so much patronised, and when the violin is almost as much taken up as the piano as a study, there is a consequent demand for easy and interesting pieces, which may add to the delights arising out of the performance of music at school or home. The ability and the patience of young people are not always parallel. Besides, there is always a certain amount of daunting effect in the appearance of long compositions in classical form, even though the character of the music may be quite within the capabilities of the performers. It is not easy to inspire an enthusiasm strong enough in young people to enable them to drudge through an extended work until the needful familiarity is attained. The greater number of pieces of instrumental music are too long or too difficult for young players at the outset, and as there is always a desire in the mind, when the preliminary stages have been passed with safety or satisfaction, "to make essay into the regions of combination," it is wise to provide for and minister to this desire. This is the *raison d'être* of the present series of publications. The collection of pieces of all nations, known by the name of "Our Favourite Tunes," has already won a good recognition in the various arrangements for the piano. There is every reason to believe that a still wider popularity will be secured for many of the present contributions, as they are intended to provide for all qualities of instruments available in the domestic circle. They can be had for flute or violin solo, for two violins, for violin and flute, for piano and violin, for piano and flute; or as trios for piano, violin, and violoncello, or piano, flute, and violin; or as quartets for piano, two violins, and violoncello; and, finally, as a grand quintet for piano, flute, two violins, and violoncello. There are forty

E. PAUER'S 12 SPECIAL AND PREPARATORY STUDIES

for the Pianoforte

intended as an assistance to a thoroughly artistic performance of

W. A. MOZART'S SONATAS.

Nº 5. Allegro. ($\text{♩} = 120$.)

The musical score for E. Pauer's No. 5 study is presented in five systems. Each system consists of a piano (treble) staff and a bass staff. The key signature is G major (one sharp) and the time signature is 2/4. The tempo is marked 'Allegro' with a quarter note equal to 120 beats per minute. The score includes various dynamic markings such as *f* (forte), *p* (piano), and *cresc.* (crescendo). The notation includes eighth and sixteenth notes, rests, and slurs. The piece is a short, technical study for the piano.



Nº 12. Allegretto. ($\text{♩} = 100.$)

The musical score is for a piece titled "March 1, 1886." No. 12, in the style of an Allegretto. The tempo is indicated as $\text{♩} = 100$. The key signature is two sharps (F# and C#). The time signature is 2/4. The score is written for piano and consists of six systems of two staves each. The first system is marked with a forte *f* dynamic. The second system is marked with a mezzo-forte *mf* dynamic. The third system is marked with a forte *f* dynamic. The fourth system is marked with a mezzo-forte *mf* dynamic. The fifth system is marked with a mezzo-forte *mf* dynamic. The sixth system is marked with a mezzo-forte *mf* dynamic. The music features a mix of eighth and sixteenth notes, with some rests and slurs. The score ends with a final cadence in the sixth system.

First system: Treble staff has a whole rest; bass staff has eighth notes. Second system: Treble staff has a piano (*p*) dynamic; bass staff has a crescendo (*cresc.*) marking. Third system: Treble staff has a fortissimo (*ff*) dynamic. Fourth system: Treble staff has a piano (*p*) dynamic. Fifth system: Treble staff has a fortissimo (*ff*) dynamic. Sixth system: Treble staff has a fortissimo (*ff*) dynamic.

tunes so treated, of all degrees of character, popular airs from various sources, English, German, Danish, Italian, Russian, Swedish, Scotch, Hungarian, and others, besides melodies by musicians whose genius has made them cosmopolitan, Weber, Mozart, Wagner, Handel, Schubert, Beethoven, Donizetti, and so forth. Each part is quite within the grasp of players of moderate skill, and the union of simple means produces effects which are immediately gratifying, and, as they are likely to be incentives to higher efforts, the purpose of the work is distinctly educational.

A General History of Music from the Infancy of the Greek Drama to the Present Period. By W. S. ROCKSTRO. London: Sampson Low, Marston, Searle, and Rivington.

MR. ROCKSTRO'S history of music is divided into six books and an appendix: the former respectively treat of music in the early ages (20 pages), music in the middle ages (71 pages), music in the seventeenth century (90 pages), music in the eighteenth century (130 pages), music in the nineteenth century (125 pages), and the present condition of music and its probable influences upon the future (25 pages); the appendix (21 pages) contains an "epitome of the technical history of music from the earliest ages to the present." From the division of the subject-matter the reader will see that the early history of music is only lightly touched upon. This was, however, unavoidable, to some extent at least, as the book is intended for the general public, which cannot be expected to understand and take an interest in the technicalities and scholastic minutiae necessitated by a fuller treatment. But whilst we accept the brevity without complaint, we cannot help expressing our disappointment that so diligent a student of musical history has not succeeded in giving a more correct and suggestive account of the early periods of the development of the art. In justification of our remarks, we shall mention a few of the inaccurate and doubtful statements that struck us in reading this part of Mr. Rockstro's history of music. Mendel's "Musikalisches Conversation-Lexikon" consists of twelve, not of eight volumes, and has hardly so great a value (unless we judge by size) as to deserve to be classed with Ambros' "History of Music" as one of the two most important works of the second half of this century. Was Choron-Fayolle's "Dictionnaire Historique des Musiciens" worthy of being one of the few pre-eminent biographical and historical works cited? The author does scanty justice to Gerber, who not only was not so much indebted to Walther as we are made to understand, but, besides the two volumes of the "Historisch-biographisches Lexikon der Tonkünstler" (1790) alone mentioned, gave also to the world four volumes of a "Neues Historisch-biographisches Lexikon," &c. (1812). To our mind, Mr. Rockstro makes far too much of Greek music and the part it played in the Greek drama. We certainly cannot agree with him when he says:—"If the dramatic compositions of the Greeks are irrevocably lost, we possess a store of their theoretical treatises sufficiently rich to give us a perfectly clear idea of the constitution of their scale, and, consequently, of the effect their melodies must have produced when sung, by carefully-trained voices, in the vast theatres at Athens, Corinth," &c. In ancient as well as mediæval history he favours too much tradition, and is too little open to the arguments of specialists. Frequently Mr. Rockstro seems to accept unconditionally a tradition, and subsequently surprises his reader by the confession that what he seriously told him may after all

be a mere myth, at any rate, can not be supported by sufficient documentary or other trustworthy evidence. On page 40 occurs a curious mixing up of the *Minnesinger* and *Meistersinger* with the guilds of professional minstrels. Does Mr. Rockstro really think that national song did not come into existence (see p. 41) till love of song was brought down from the knightly *Minnesinger* and the humbler *Meistersinger* to the mob? Was it worth while to advert to the Pellegrini statement (pp. 72-73), in connection with Palestrina's *Missa Papae Marcelli*, seeing that no respectable historian takes nowadays any notice of it? Mr. Rockstro contradicts, but does not disprove, what Ambros says about the groundlessness of the story which makes Palestrina the saviour of polyphonic church music. The time when historians put full trust in Baini's "Memorie Critico-istoriche" is long past. With regard to the above Palestrina question, we recommend to Mr. Rockstro's attention a small and unpretentious, but carefully-written biography of Palestrina, by W. Bäumker (Freiberg: Herder, 1877). Surely the extinction of the polyphonic school cannot be said to have been brought about by "the invention [?] of unprepared discords by Monteverde." Unprepared discords were but one manifestation of a broad and powerful tendency, the outcome of which was the monodic style, and, in the end, our modern music. If the wild dream of reviving the system of declamation which obtained in the Greek drama could not be realised, it was for other reasons than that "Hellenic music had perished for ever with the Pythagorean division of the scale." The author would not have contradicted Ambros with regard to the share which Caccini had as a composer in the first performance of *Euridice* (in 1600), if he had read not only the title-page, but also the preface to "Le Musiche di Jacopo Peri, nobile Fiorentino, sopra l'Euridice." We admired very much Mr. Rockstro's conscientious investigation and fair statement of the problems in connection with early English music and the famous *rota* "Sumer is acumen in" (see the articles "Schools of Composition" and "Sumer is acumen in," in Sir George Grove's "Dictionary of Music and Musicians") but we are not able to evolve with him (see p. 75 of his "History of Music") from one mysterious manuscript a First English School. But let these objections suffice. We are sure that when Mr. Rockstro prepares a second edition of his work, he will make many alterations in the sense above pointed out, and also correct a number of misprints he overlooked in proper names and foreign words: such as, Gondimel (pp. 55 and 57), Weelks instead of Weelkes (p. 80), Absom instead of Absam (p. 137), *getuscht* instead of *getuscht* (p. 132), &c. Mr. Rockstro has a fondness for old and unusual spellings. But why does he write Egidius Bianchoys, and not, like every other historian, Egidius Binchois (*i.e.*, Gilles de Binche, Binch, or Bins)? The inadmissibility of the *a* is evident from the documents given in E. van der Straaten's historical volumes. Many variations in the spelling of the name (Binchoys is not among them) are to be found in Haberl's monograph "Wilhelm du Fay." Perhaps the book was for the most part written a little too hurriedly. When we come to the more modern periods, we can abandon ourselves more comfortably to the enjoyment of Mr. Rockstro's account. There are chapters (for instance, the fifteenth, "The English School of the Restoration") which are really charming; and generally the author shows himself an impartial and discerning critic. We are glad to see that he has thrown overboard some of his old prejudices with regard to Wagner. They disfigured now and then his earlier writings. Although we have still many objections and suggestions to make, and are far from having exhausted all we could and should like to say in

praise of Mr. Rockstro's "History of Music," we must bring our review to a conclusion.

MINOR ITEMS.

The History of Music, published by Cassell & Co., has now reached the period of Mendelssohn and Robert Schumann. The three latest numbers, 31, 32, and 33, treat of the several distinguished musicians in various European countries from the time of Weber to the great men named above. The text is interesting, and the pages are illustrated with portraits and facsimile copies of the handwriting of Spohr, Schubert, &c.—*Drei Impromptus für Pianoforte* Von ALGERNON ASHTON. (Stuttgart: G. A. Zumsteeg.) These are three thoughtful and well-written pieces, which demand a little skill and taste on the part of those who would endeavour to realise the obvious intentions of the composer. Each piece is melodious and interesting, with a certain spice of modern flavour and originality which brings with them a certain amount of interest.—The heroic ditty called "Coysent Maid," written, composed, and dedicated to the British army of lovers by HARRY CROFT HILLER (Duncan Davison & Co.), is a bright and clever song, which deserves to become well and widely known.—The London Music Publishing and General Agency Company have issued several compositions worthy of attention. Among others a simple, yet effective, waltz by JOSEPH SPAWFORTH, called "Spring of Love," and a song with violoncello and pianoforte accompaniment by G. SUTHERLAND, called "The Old Musician," the music of which is far superior to the words. The combination of voice and instrumentation is very attractively made.—The Ballet music (third set of dances) for pianoforte, by ERSKINE ALLON, arranged in the form of continuous pieces, with varied rhythmical and melodic effects, are most excellent pieces of workmanship. They are not only cleverly constructed—the third piece in waltz time has points of canonic imitation—but they are also tuneful and graceful, and exceedingly interesting. They are equalled, if not surpassed, as musical compositions, by the "Six Songs of the 17th Century," written by the same composer. He has chosen words by Herrick, Otway, the Earl of Rochester, and Edmund Waller. These are all set to music after the modern manner, with just such a taste of antiquity occasionally as gives a piquancy to the effect. They are all well laid out for the voice, and they are therefore capable of the most expressive interpretation. The compass written for, lies in the best portion of average voices, and the accompaniments are characteristic and good.—There can be no doubt in the minds of those who have had opportunities for hearing or studying the works of our native organists, that their power and skill in writing for the instrument of their predilection is unequalled. It is well known that our English organists are superior in executive ability to all others, and the necessary encouragement which should secure a welcome for their compositions for the organ is not likely to be withheld if all who play well would strive to add something worthy to the available stores of music for performance. The "Sonata for the Organ," by C. H. LLOYD, one of the series of "Original Compositions for the Organ," is in every way deserving of the highest regard. The demands of form are complied with in the most agreeable manner in the opening movement, the "andante" is a gem of melody, harmony, and contrivance, the final "allegro," in minuet style, is no less clever and attractive. The whole is so well set out for the organ that it is only necessary for it to be known for it to find earnest and sincere admirers. It is creditable

to the composer, and it is a good sample of English musical thought.—"Britannia and her Daughters" (Curwen & Sons) is the title of a pleasant cantata by T. REA PATTISON, which will commend itself to those who approve of the union of instruction with amusement.—The Broad-line Staff, a new and easy method of reading music, by WILLIAM LAUDIE, M.A., of George Watson's College for Ladies, Edinburgh, may be commended for its ingenuity, though it is doubtful whether it is likely to supersede the system at present in use. It consists of the employment of a staff of three lines and four spaces, so that in the repetition of the octave the notes occupy the like relative positions, line for line, and space for space, divided by a "Broad line," hence the title. For this reason it could only be an easy method of reading music if the present fashion of writing music could be entirely discarded, and every composition of the last three hundred years could be revised according to its method. As it does not seem to be applicable to our present knowledge, for all its ingenuity, we can only hope that the inventor may be able to persuade the world of its utility.

Concerts.

CRYSTAL PALACE.

THE first concert of the season, after the pantomime time, took place on the 13th, when Dvorák's *Spectre's Bride* was offered as attraction. The choral force was supplied by the members of Novello's Oratorio Concerts, Mr. A. C. Mackenzie was the conductor, and Madame Albani (for the first time at a Saturday Concert), Mr. Barton McGuckin, and Mr. Santley, were the principal vocalists. The performance was in every way worthy and notable. The choir, having already the experience of a public performance, and the advantage of intimacy with the work derived from a long series of painstaking rehearsals, were perfectly *au fait*, the band was good, and the soloists were at their best. Madame Albani sang with that power of earnest expression which is eminently associated with her name in all she undertakes; and Mr. Santley, who was in good voice, rendered excellent service. Mr. Barton McGuckin, like the conscientious artist that he is, had evidently taken the greatest trouble to master not only the notes, but the spirit of the music. In the melodic portions he sang with expression, and in the purely declamatory music he was excellent. The attraction of the work was so great that every available place was occupied.

The "Patriotic Hymn," also by Dvorák, dedicated to the English nation, preceded the greater work.

POPULAR CONCERTS.

ON the 30th Jan. (Saturday), Madame Norman-Néruda, Messrs. Ries, Hollander, and Hausmann, gave an excellent reading of the quartet in C major, No. 6, by Mozart, and Herr Hausmann played a Sonata in D minor, by Corelli, with Mr. Ganz as accompanist. Mr. Charles Hallé gave the "Sonata Pastorale" of Beethoven in his well-known form, and, in conjunction with Madame Norman-Néruda, performed the Kreutzer Sonata in a style which excited the warmest expressions of delight. Miss Lena Little sang two songs by Brahms, one by Benjamin Godard, and one by Hiller, so as thoroughly to command the sympathies of the audience.

At the concert on the 1st (Monday) Mrs. Henschel was the vocalist, and her husband her accompanist. The chief feature in the programme of this evening was a

Sonata in A minor, for piano and violin (Op. 21), written by Miss Agnes Zimmermann. It is the second of two works of like kind, and was first produced at one of a series of chamber concerts given some time back by the composer, but introduced on this occasion for the first time at these concerts. It was brilliantly played by the composer and Madame Norman Néruda, and was heartily welcomed by the audience. Each section was applauded, and the composer and her coadjutor were recalled. The other items of the programme were familiar enough to pass without comment—Beethoven's string quintet, Op. 4, executed by Madame Néruda, Messrs. Ries, Hollander, Gibson, and Hausmann—the last-named artist gave a couple of movements—the *Largo* and *Scherzo*—from Chopin's *Concertante Solo*. Miss Zimmermann's solos were Mendelssohn's "Rivulet," and the favourite prelude and fugue in E minor—played so admirably as to call forth well-earned recognition.

The ever-welcome septet of Beethoven, performed by Madame Norman Néruda, Messrs. Hollander, Lazarus, Paersch, Wotton, Pezze, and Bottesini, formed the staple dish at the meeting of Saturday the 6th, other *entremets* being formed of the D minor Sonata for pianoforte and violin, Op. 121, of Schumann, and the pianoforte Sonata in D major, Op. 10, No. 3, of Beethoven, and some songs excellently sung by Mr. H. Thorndike.

The disturbances which had taken place in the streets on the day of the 8th had a depressing effect upon the audience, and a corresponding influence over the performers. During the whole performance of the G major quartet, Op. 18, No. 2, of Beethoven, there was more attention paid to the details of the riots as recorded in the evening papers, which the majority present were reading, than to the sweet and soothing strains of the sublime music. The players were, Madame Néruda, Messrs. Ries, Hollander, and Howell—the last-named especially distinguishing himself by the beauty, richness, and refinement of his tone and execution, not only in that, but in the quartet in E flat, Op. 64, No. 2, by Haydn; in fact he proved himself a most valuable acquisition to the list of executants who have won an honoured place at these concerts; and the fact that he is an Englishman had its due weight with those who were called upon to judge of the performance. Madame Néruda, as her solos, introduced a "Berceuse Slave," by F. Néruda, and a Mazurka in G, by Wieniawski, and repeated the latter in response to a demand for encore. Not the least remarkable feature of this interesting concert was the performance of Weber's sonata in E minor, Op. 70, by M. Vladimir de Pachmann. His tone and expression in the *andante* passages, his taste and judgment in the minuet, and the clearness and impetuosity of the tarantella passages, excited the audience to a perfect enthusiasm, the more remarkable in contrast with their apathetic behaviour at the beginning of the concert.

The vocal music was more than usually good. The Shakespearean duet, "It was a lover and his lass," composed by Miss Carmichael—who accompanied the singers, Miss Louise Phillips and Madame Fassett—is a charming piece of writing in every way worthy of the words. It was encored. The duet "Abend," by Tschäikowsky, also given by the same combination of performers, was very effective.

On the 13th the concert opened with Beethoven's trio in C minor, Op. 9, No. 3, played by Messrs. Gompertz, Gibson, and Howell, a change of players in every way advantageous to the audience. Mr. Gompertz is a pupil of Joachim, and if he lacks the steady qualities of his master, he is possessed of fire and vigour all his own. It was therefore not surprising to find his tone a little

prominent in this, and in the final trio, Schumann, in F major, Op. 80. His coadjutors did their work right well, especially Mr. Howell, whose performance on the violoncello extorted admiration, even from those sceptical as to the artistic excellence of an Englishman. Mr. Gompertz was heard to better advantage in Beethoven's A minor Sonata, Op. 23, in which he was associated with the clever artiste, Mlle. Clotilde Kleeberg, who, as her solo, gave the Italian Concerto of Bach, which was introduced at these concerts for the first time by Mr. E. Pauer in 1862. She was encored, and played a prelude and fugue by the composer of the concerto.

The vocalist was Mr. Henschel; and notwithstanding his stated antipathy to encores, he accepted one for each of his songs, "Der Erl-König" of Loewe, and "Die beiden Grenadiere" of Schumann. Mr. Frantzen was the accompanist.

On the following Monday Mr. Gompertz again led the concerted music, which consisted of Beethoven's Quartet in E flat, Op. 74, his *confrères* being Messrs. Ries, Gibson, and Howell, and the trio of Haydn in C major for the pianoforte, violin, and violoncello, Mlle. Kleeberg and Mr. Howell assisting. The lady's solo was the Waldstein Sonata of Beethoven, given with exquisite taste and skill, and greatly enjoyed and applauded. Mr. Gompertz performed the Romance from the Hungarian Concerto of Joachim, but a solo was not found for Mr. Howell—that is a pleasure yet to come perhaps. Mr. Santley was the vocalist, and gave a fine reading of Gounod's "Maid o Athens," and Handel's song, "Dol min'acciar del Vento," neither of which could be spoiled even by the heavy manner in which they were accompanied.

ROYAL ALBERT HALL.

THE *Martyr of Antioch*, by Sir Arthur Sullivan, was given, under the composer's direction, on the 8th, and, despite the fog which all day had darkened the streets, and filled the hall at night so that it was difficult, if not impossible, to see across it, the performance was a great success.

SACRED HARMONIC SOCIETY.

THIS excellent body of musical patrons presented to their friends and subscribers at their concert of the 12th Gounod's *Mors et Vita*. Mr. Cummings was the conductor, and Mrs. Hutchinson, Miss Hilda Wilson, Mr. E. Lloyd, and Mr. Santley, the chief singers. The character of the work has already formed the subject of comment and remark in these columns, and therefore nothing is left but to record the simple facts of the performance. The principals were at their best, the band was good, and the chorus had studied the work to such an effect that the representation was as good, if not better, than any which had hitherto been presented in London.

NOVELLO'S ORATORIO CONCERTS.

THE ghostly theme selected by Dvorák in his *Spectre's Bride* has formed a favourite subject with poets in many generations past. The *Lenore* of Raff is a well-known instance of the treatment of the theme in a musical form. Raff's symphony is based upon Bürger's version of the old ballad. His spectre lover rides, Dvorák's ghost walks—at such a pace and over such obstacles that the feet of the devoted maiden whom he drags after him are all torn and bleeding. She has prayed for the return of her lover, and her prayer is answered by his appearance in the spirit. He has evidently led a bad life and has come to a wicked end.

He is anxious to expiate his crimes by adding another to the list, that of the immolation of a trustful virgin whose love for him is undiminished. When she at last realises the dreadful situation to which her lover has led her, she evades him, and finally defeats his treacherous object, but at the cost of her life. The story is taken from a Bohemian version of the legend, and therefore justifies, if justification is needed, the Bohemian character of the melodic themes. These impart a degree of originality to the treatment which is at once fresh and invigorating. The instrumental effects were as delightful and as surprising as the originality of the music. The scoring is everywhere picturesque and novel, and the work carries the hearer in one stream of pleasurable astonishment from the beginning to the end. The work, which had been most carefully prepared, was given for the first time in London on the 2nd, under the direction of Mr. A. C. Mackenzie. The soloists were Madame Albani, who did full justice to her share of the music, Mr. E. Lloyd, who was at his best, and Mr. Santley, who gave a vigorous, if not always accurate, version of the music assigned to the narrator. The orchestra, led by Mr. Carrodus, gave a splendid reading of the band parts, and the chorus, considering the enormous difficulties they had to encounter, covered themselves with glory by their labours. Mr. Mackenzie acknowledged the cordial applause with which the work was greeted, and also duly recognised the reception of his own orchestral piece "La belle dame sans merci," which, with Dvorák's "Patriotic Hymn," an early, but tame and colourless work, had been given as the first portion of the evening's music.

ROYAL COLLEGE OF MUSIC.

THE Students' Concerts, in the West Theatre, Royal Albert Hall, on the 4th and 18th, brought forward evidence of the excellent work which is being done in the training of young musicians. At the first of the two Mr. Barton played Chopin's B minor sonata in a style which showed good preparation and promise of future excellence. The other pianoforte students, Miss Osborn and Miss Daymond, also displayed distinct talent. The string quartet of Haydn, Op. 76, No. 6, was played by Miss Donkersley, Miss Pine, and Messrs. Kreuz and Wenge, in capital style. Miss Osborn, Messrs. Inwards and A. Blagrove, gave a really commendable version of Mendelssohn's C minor trio.

The singing was, on the whole, fairly good all round, but especial mention should be made of Miss Belcher, Miss Jessie Albu, and Mr. D. Price, as having distinguished themselves by their performance.

On the 14th Beethoven's septet was capably played by Messrs. Sutcliffe, Kreuz, Smith, Bulkely Wotton, Squire, and White; the two first-named of this party also gave a good account of themselves in Mozart's duo in G for violin and viola. Miss Bertha Sharman and Miss Jenkins performed two solos for pianoforte with due taste and expression. The trio from *Die Zauberflöte* was sung by Misses Krüger, Berry, and Bertha Risch, the last-named also winning great applause for Meyerbeer's "Nobil signor." Mr. John Ridding, the fortunate possessor of a fine bass voice, sang Handel's aria "But who may abide;" and the whole concert was a proof of the goodness of the teaching and of the earnestness of the taught.

MR. W. BACHE'S CONCERT.

MR. WALTER BACHE gave a Concerto Concert at St. James's Hall on the 8th, when he played Beethoven's concerto No. 3 in C minor, Op. 37, with a new cadenza,

written by Liszt, introduced for the first time in England, Liszt's concerto in A major No. 2, and Chopin's E minor arranged by Tausig. All these Mr. Bache played with evident enjoyment, and, though it may not be possible wholly to approve of the bringing together things new and old, or the endeavour to adjust the conceptions of Beethoven with the fancies of Liszt and the efforts of the modern school, still where Liszt is alone, as in his A major concerto, he may be judged. His work is clever and romantic, but he does not seem to possess the power to sustain with interest his first proposed idea. The most ardent admirer can scarcely fail to note that the final portion of the work is deficient in power, and it is only by the reiteration of the opening phrase that the dying embers are fanned into a glow, which never reaches a flame.

In the Chopin concerto Tausig's additions are chiefly confined to rehabilitating the orchestration, which in Chopin is lamentably weak. The scoring was played by a capital band of fifty. Mr. Dannreuther was the conductor, and Mr. W. Winch varied the proceedings by some songs of Victor Hugo, set by Liszt.

Musical Notes.

THE programme of the gala performance given at the Opéra (Paris) on the 26th January for the benefit of the poor is worthy of note and imitation. The items of which this *représentation historique* consisted were as follows:—

(1) An allegorical prologue by Banville, spoken by Coquelin, dressed as Bacchus; (2) a fragment from the *Agamemnon* of Æschylus; (3) a fragment from the *Captives* of Plautus; (4) the mediæval *Farce de Maître Pathelin*; (5) a scene from Corneille's *Cid*, and the same author's *L'illusion comique*; and lastly (6) a ballet, *Les Fumeaux de Bergame*, by MM. Nutter and Lajarte, the object of which was to give some idea of the amiable types of the Italian comedy. The costumes and *mise en scène* were throughout in accordance with the customs of the times when the works were written, not even the Greek masks and buskins being wanting. M. Charles de Sivry had undertaken to write appropriate music to the fragment from *Agamemnon*. A receipt of more than 95,000 francs was the financial result of this gala performance, and the artistic result was equally brilliant.

THE production of the new three-act comic opera, *Le Mari d'un Jour*, at the Opéra-Comique, has not proved a success. When at the end of the performance the authors of the libretto (MM. A. d'Ennery and Silvestre) and the composer (M. Arthur Coquard) were named, the audience hissed freely the former, and applauded slightly the latter. The talented composer is everywhere spoken of with respect, but his music is regarded as too heavy and refined for the light and silly words. One writer remarks that most of the music "*affecte une prétention et des recherches hors de saison.*"

M. CARVALHO, the director of the Opéra-Comique, is at present busy rehearsing Widor's *Maître Ambros*. Among other novelties in more or less distant prospect is also Hector Berlioz's *Bienvenuto Cellini*, which is to take the place of the now definitely-abandoned *Lohengrin*.

AMBROISE THOMAS has set to music Ophelia's and the grave-digger's song in *Hamlet*, which play (A. Dumas' and Paul Meurice's translation) is in preparation at the Théâtre-Français.

JOACHIM, who had not been heard in Paris for twenty years, played lately twice at Colonne's Concerts du Châtelet, and gave also two concerts on his own account

at which he was assisted by MM. Marsick, Jacquard, Mas, and Mlle. Marie Poitevin. Both as a solo and quartet player he made a deep impression on the Parisians. After the *début* at the Colonne concerts, M. Barbedette wrote: "Others have exuberant fire; he has the irreproachable correctness, the discreet sentiment, the Olympian calm, of the true artist." And after the first chamber concert M. A. Pougin pointed out the great violinist's solid qualities and incomparable style in his *ensemble* playing.

RUBINSTEIN will give his seven pianoforte recitals in Paris between the 5th and 27th of April.

THE first performance of Henry Litolf's *Les Templiers*, opera in five acts and seven *tableaux* (the words by MM. Jules Adenis, Armand Silvestre, and Lionel Bonnemère), took place at Brussels on January 25th. It is difficult to form an opinion as to the real value of the work from the contradictory criticisms we have seen. Perhaps the most trustworthy evidence is that of the crowded audiences which the *Templiers* continues to draw. The following remarks from *L'Art Musical* seems to us to possess that impartiality which we miss in those of other papers: "Litolf's score is a work completely worthy of one of the best musicians of our epoch. This score proves the eclecticism of Litolf; it bears the mark of no school, and is free from every spirit of system. Its author has followed the incidents of the chosen drama, and has set them to music with great freedom [*franchise*] and uncommon talent; it is a score naturally conceived [*venue*], where everything is expressed with eloquence and truth." Another critic thinks that the work, as regards form and contents, is out of date, although he admits that it contains some good things.

THE five-act grand opera *Bianca Capello*, the libretto of which is by Barbier, and the music by the French composer, Hector Salomon, does not seem to be so well received at Antwerp as Litolf's *Templiers* at Brussels. Highly eulogistic *critiques* are, however, not wanting.

GOUNOD's *Mors et Vita* was performed at Brussels on the 30th of January. The composer conducted.

AMILCARE PONCHIELLI, whose death we announced last month, is said to have left a fortune of 200,000 francs. His widow is the favourite singer Teresa Ponchielli-Brambilla. She was singing at Piacenza when her husband died at Milan.

ONCE more an altogether different account of Verdi's new opera, and this time an undoubtedly (?) authentic one, has made its appearance. MM. Corti, the directors of the Scala Theatre, of Milan, went to Genoa, where the composer lives in winter, to beg of him the privilege of the first performance of the new work at their theatre, saying that they were the interpreters of the general desire of their fellow citizens, and presenting at the same time an address signed by several hundred, for the most part distinguished, people. "You place me in a cruel embarrassment," replied the composer; "before so flattering a manifestation I should like to overcome my repugnance to answer with a straightforward 'yes.' Some years ago I would very likely have done so; but now I have too much cause to think of my age. An absolute engagement would trouble me, and deprive me of that tranquillity which is necessary to me to terminate *Othello*. *Othello* is far advanced, it is true, but, nevertheless, there remains still something to be done; well, when I have finished it, I promise you that I shall give it to your Scala. I think that is the best answer I can give to all those amiable persons who have supported your request with such eloquence." From the above follows, among other things,

that the title of the new opera is to be not *Iago*, as was latterly generally believed, but *Othello*.

WHEN, a few weeks ago, M. Saint-Saëns made his appearance at one of the Berlin Philharmonic concerts, he was received by a section, a small section, of the audience with hisses. Quietness was not restored till the police had removed the disturbers. Afterwards the concert proceeded in the usual way, and at the subsequent concerts in which the French artist took place no manifestations of dissatisfaction occurred. The occurrence at the Philharmonic Concert is to be regretted. To be sure, Saint-Saëns, who owes so much to Germany, acted foolishly in publicly writing against the performance of *Lohengrin* in Paris, and more especially in unjustly minimising the hospitality shown by Germany to French composers and compositions. Here was an opportunity for German patriots to prove their superiority over French patriots, who, for some time past, have been talking like maniacs. After all, to meet vulgarity with vulgarity, and stupidity with stupidity, is a poor revenge. What usually takes place in such circumstances is taking place now: each of the parties sees the faults of the other, but not its own. Hence more embittered feelings, and a more thorough mutual misunderstanding, are the deplorable result of this weak-minded patriotism. To make things worse the intendant of the Cassel Theatre has forbidden Saint-Saëns' appearance in his establishment, and several concert institutions have dispensed with his services.

THE editor of the *Allgemeine Musik-Zeitung*, after hearing Eugene d'Albert's symphony at one of the Berlin Philharmonic concerts, advises the young artist to follow the example of Beethoven, Brahms, and other great composers, and leave off writing symphonies for some time yet. Whilst giving this advice, he does not, however, remain silent on the manifestations of great talent which the work unmistakably contains.

A YOUNG American, Mr. Arthur Bird, a pupil of Löschhorn, Liszt, and Heinrich Urban, gave, on the 4th of February, a concert at Berlin, in which he brought to a hearing several of his compositions—an overture, two movements of a Suite for stringed instruments, a symphony, and a tarantella. He seems to be a musician of great promise, well trained, and possessed of a "fresh, happy talent."

WE read that the Haydn monument in the Esterhazy-Garten, Vienna, is to be unveiled on the 31st of May, the anniversary of the composer's death.

THE eighth Silesian music festival will be held at Görlitz in June, under Deppe's conductorship.

BRAHMS conducted at the eighth Gürzenich concert (Cologne), on February 9, his new symphony in E minor, and played his first concerto in D minor.

AT Paris died Gustave Chouquet, the keeper of the Musée Instrumental du Conservatoire, and author of a "Histoire de la Musique Dramatique en France" (Paris, 1873), and "Le Musée du Conservatoire de Musique, catalogue raisonné des instruments de cette collection" (Paris, 1875 and 1884). His successor at the Musée is M. Léon Pillaut.

FROM Paris comes also the sad news of the death of M. P. Baudry, the artist who painted the *foyer* of the Opéra.

MR. RICARDO LINTER, an eminent composer and professor of music, died on the 6th ult., at his residence, Cotmore-lodge, Cheltenham, after a painful illness of about three days' duration. Mr. Linter, born in Devonshire, came to Cheltenham in 1862, where he since pursued a successful and honourable career as a teacher

of the pianoforte. As a pianist, Mr. Linter was very gifted, and five-and-twenty years ago occupied a foremost position in the musical world as a public performer. He was a composer of pianoforte music of the modern drawing-room school.

MR. E. F. BUELS, the possessor of a fine bass voice, gave a ballad concert at the Prince's Hall on the 16th, and made a distinct hit by his excellent singing.

A SERIES of performances of opera in Italian, beginning with *Il Trovatore*, and including in its course Petrella's *Ione*, is to be given at Her Majesty's Theatre at cheap prices.

MR. LUDWIG, the baritone singer, late of Carl Rosa's Company, has sailed for New York to join the American Opera Company now performing at the Academy of Music.

THE comic opera, *Erminie*, attained, at the Comedy Theatre, the hundredth representation on the 4th, and, judging by the mirth and applause it excited, it is likely to reach another such number. The two droll thieves, as represented by Messrs. Wyatt and Paulton, are as eccentric as ever, and Miss M. A. Victor, as at first, distinguishes herself in the part she created; while Miss Marie Tempest, whose performance of the title part is marked by much originality from a dramatic point of view, also sings with true artistic power and expression, and helps in no mean degree towards securing a favourable reception for this most amusing work. As an additional means of celebrating so important an occasion, a view of Balmoral as a new act-drop, painted by Mr. Albert Calcott, was exhibited for the first time, and was greatly admired.

THE Philharmonic Society gives its first concert of the season on the 4th. A new orchestral piece, by Mr. Henry Gadsby, is among the attractions. It will be conducted by the composer. Beethoven's triple concerto, conducted by Sir Arthur Sullivan, will also be given.

A NEW play called "Sappho," with bright music, by Mr. W. Slaughter, was produced at the Opera Comique on the 10th ult., and repeated on the 17th and 18th, with success. Miss Harriet Jay and Mr. Hayden Coffin were included in the cast, and a choir of amateur ladies, many of them distinguished by personal charms, formed a great attraction. The Greek scenery and costumes were very effective.

THE Abbé Liszt has written to say that he will not perform in public during his stay in London.

IT is proposed to celebrate the visit of Liszt to this country in April by the foundation of a scholarship at the Royal Academy of Music.

THE practical examinations of the Society of Arts will take place at John Street, Adelphi, in the week beginning May 24th. Applications will be received not later than May 12th.

A MUSICAL festival and public competition are announced to be given at Stratford in May next.

A CHORAL competition and tonic sol-fa festival will be held at the Crystal Palace in June.

A TEMPERANCE choir contest will also take place at the Crystal Palace in July.

MR. AND MRS. HENSCHEL have announced a series of vocal recitals at Prince's Hall, but have received but indifferent support from the public.

BOOSEY'S ballad concerts are attracting very large audiences. The public "love a ballad a life," especially when it is interpreted by such artists as Mr. Boosey engages.

THE students of Trinity College gave an invitation concert on the 16th at the College.

LOUIS KÖHLER, well known to English players on the pianoforte for his excellent works, died on the 16th of February, at Königsberg, Prussia. He was born at Brunswick, on the 5th of September, 1820, and in his nineteenth year went to Vienna, to study composition and pianoforte playing. His works, which were numerous, and in all styles, include operas, cantatas, orchestral and chamber music, besides a number of valuable pieces for the pianoforte, which earned for him the title of the "Czerny of his time."

BOW AND BROMLEY INSTITUTE.—The Organ Recital of Saturday, Feb. 20th, was one of special interest. The player was Mr. E. H. Lemare, F.C.O., a talented and promising young soloist. Music by Bach, Smart, Morandi, Guilman, E. H. Turpin, and Salomé, was given with great effect. Mr. G. A. Osborne's duo for pianoforte and organ, arranged from his sestett, was finely played, by the composer at the piano and Mr. E. H. Turpin at the organ. The four movements greatly pleased a critical audience. The composer was enthusiastically recalled. Miss Kate Flinn sang several solos effectively, Mr. Viotti Collins was the solo violinist, and Mr. Fountain Meen played the accompaniments.

EDINBURGH ORCHESTRAL FESTIVAL.—The fifteenth of these annual musical celebrations concluded on Monday the 15th. Mr. Charles Hallé conducted, and Madame Norman-Néruda, Mlle. Antoinette Trebelli, and Mr. Henry Piercy were the soloists. The symphonies given were Beethoven's No. 8, Mendelssohn's No. 3, and, first time in Scotland, Mozart's Serenade No. 9. The overtures were *Zauberflöte*, *Leonora*, *Coriolanus*, *Euryanthe*, *Semiramide*, *Midsummer Night's Dream*, *Hamlet*, and *Rienzi*. Concertos (pianoforte), Dvorák's in G minor, and gavotte, &c., from Raff's suite in E flat, and (violin) Rode in A minor; also Liszt's Rhapsodie No. 3, Taubert's Liebeslied, and Dvorák's Légendes No. 6 and 7, Op. 59, &c. Sir Herbert Oakeley's song, "Tis not alone that thou art fair," was encored.

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